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П. ХИНДЕМИТ

СОНАТА

(1948)

ДЛЯ ВИОЛОНЧЕЛИ И ФОРТЕПИАНО



ИЗДАТЕЛЬСТВО «МУЗЫКА»

МОСКВА 1979

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П. ХИНДЕМИТ

СОНАТА

(1948)

ДЛЯ ВИОЛОНЧЕЛИ И ФОРТЕПИАНО



ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1979



СОНАТА

(1948)

I

П. ХИНДЕМИТ

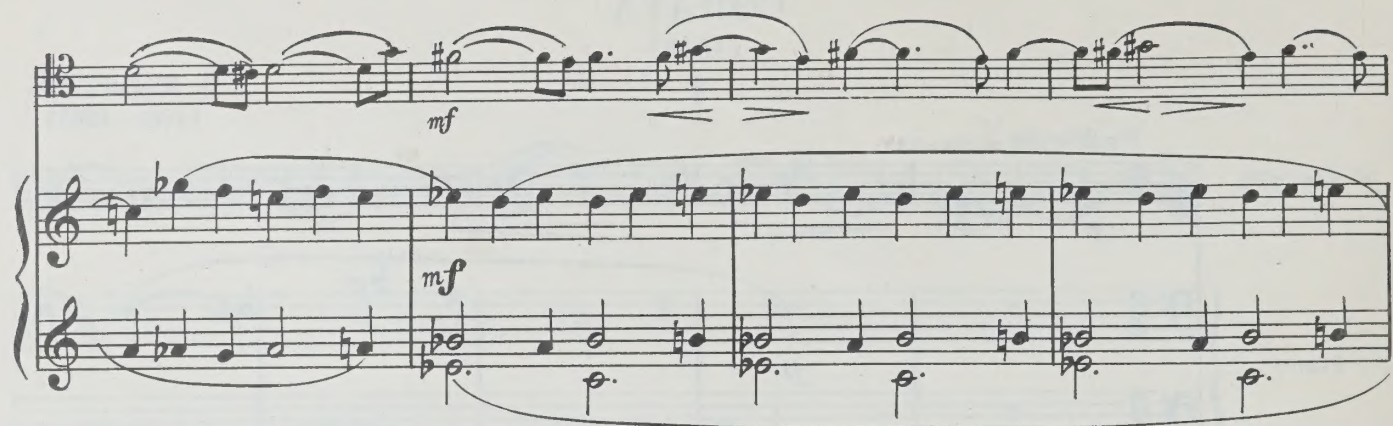
(1895—1963)

Pastorale $\text{♩} = 84 - 88$

Violoncello

Piano

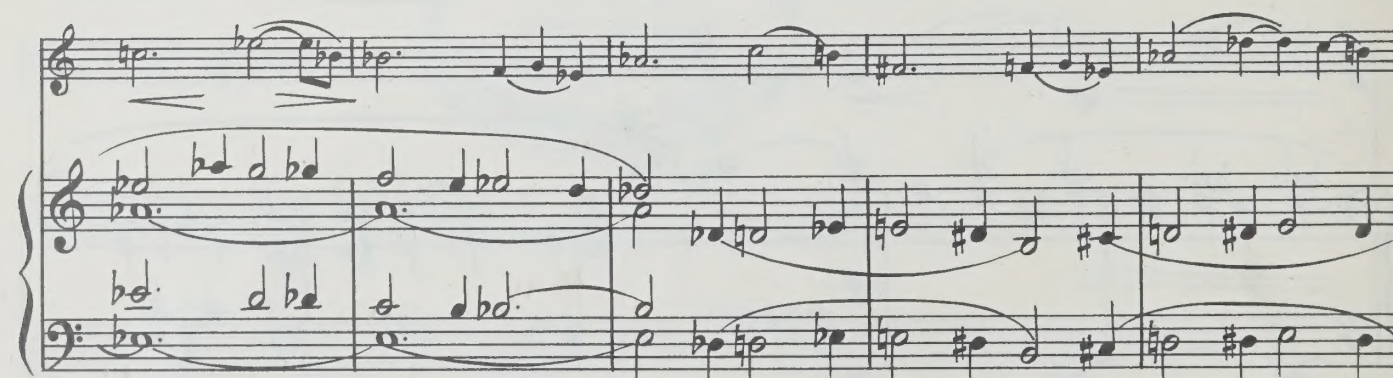
The musical score is for a piece titled "СОНАТА (1948) I" by Paul Hindemith (1895–1963). The specific movement is "Pastorale", with a tempo of $\text{♩} = 84 - 88$. The instrumentation is Violoncello and Piano. The score is written in B-flat major (one flat) and 4/4 time. It consists of four systems of music. The Violoncello part is in treble clef, and the Piano part is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mf, pp, cresc.).



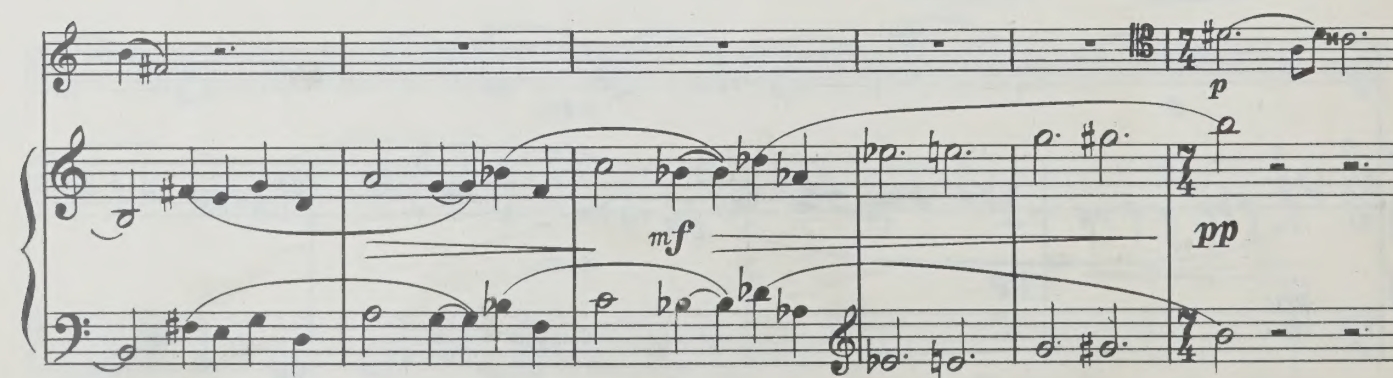
First system of musical notation. The top staff is in 13/8 time and features a melodic line with slurs and ties, marked *mf*. The piano accompaniment consists of two staves: the right hand plays a steady eighth-note pattern, and the left hand plays a bass line with dotted half notes, also marked *mf*.



Second system of musical notation. The top staff continues the melodic line, marked *f* in the second measure. The piano accompaniment features a more active bass line in the second measure, also marked *f*. The system concludes with a double bar line.



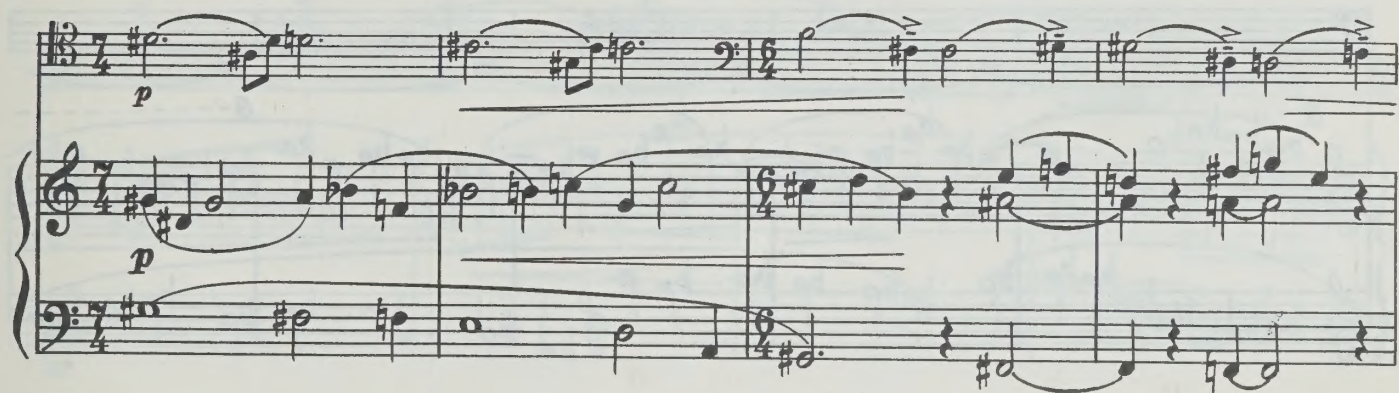
Third system of musical notation. The top staff continues the melodic line. The piano accompaniment features a more active bass line, marked *f* in the second measure. The system concludes with a double bar line.



Fourth system of musical notation. The top staff continues the melodic line, marked *p* in the second measure. The piano accompaniment features a more active bass line, marked *mf* in the second measure. The system concludes with a double bar line.



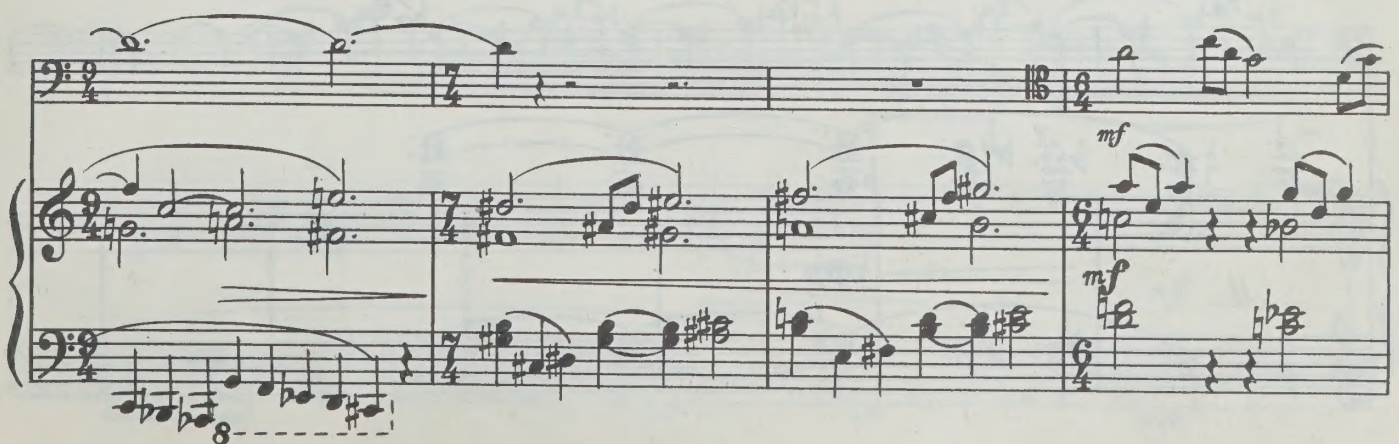
First system of musical notation. It features a vocal line at the top and a piano accompaniment below. The vocal line starts in 13/8 time, then changes to 2/4, 9/4, and 7/4. The piano accompaniment is in 6/4, 9/4, and 7/4. Dynamics include *mf* and *mp*.



Second system of musical notation. The vocal line continues with 13/8, 7/4, 6/4, and 9/4 time signatures. The piano accompaniment is in 7/4, 6/4, and 9/4. Dynamics include *p*.



Third system of musical notation. The vocal line continues with 7/4, 6/4, and 9/4 time signatures. The piano accompaniment is in 7/4, 6/4, and 9/4. Dynamics include *p*. A key signature change to one sharp is indicated at the beginning of the system.



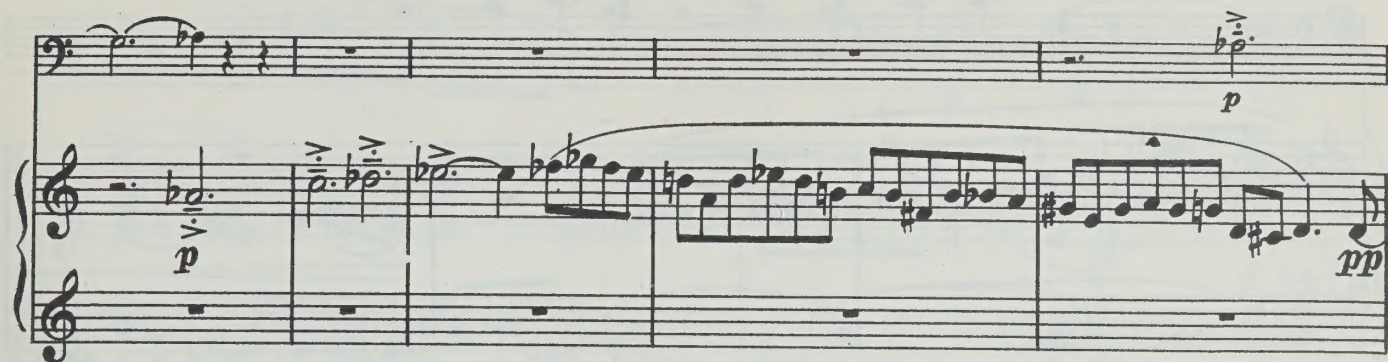
Fourth system of musical notation. The vocal line continues with 2/4, 7/4, and 6/4 time signatures. The piano accompaniment is in 2/4, 7/4, and 6/4. Dynamics include *mf* and *mp*. A key signature change to two sharps is indicated at the beginning of the system. A fermata is present over the final measure of the piano part.

First system of a musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 12-measure phrase. The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with a 12-measure phrase, followed by a 4-measure rest, and then continues with a 12-measure phrase. Dynamics include *pp* (pianissimo) and *p* (piano). An 8-measure rest is indicated in the piano part.

Second system of the musical score. The vocal line continues with a 12-measure phrase. The piano accompaniment features a 12-measure phrase, followed by a 4-measure rest, and then continues with a 12-measure phrase. Dynamics include *pp* (pianissimo) and *p* (piano). An 8-measure rest is indicated in the piano part.

Third system of the musical score. The vocal line continues with a 12-measure phrase. The piano accompaniment features a 12-measure phrase, followed by a 4-measure rest, and then continues with a 12-measure phrase. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). An 8-measure rest is indicated in the piano part.

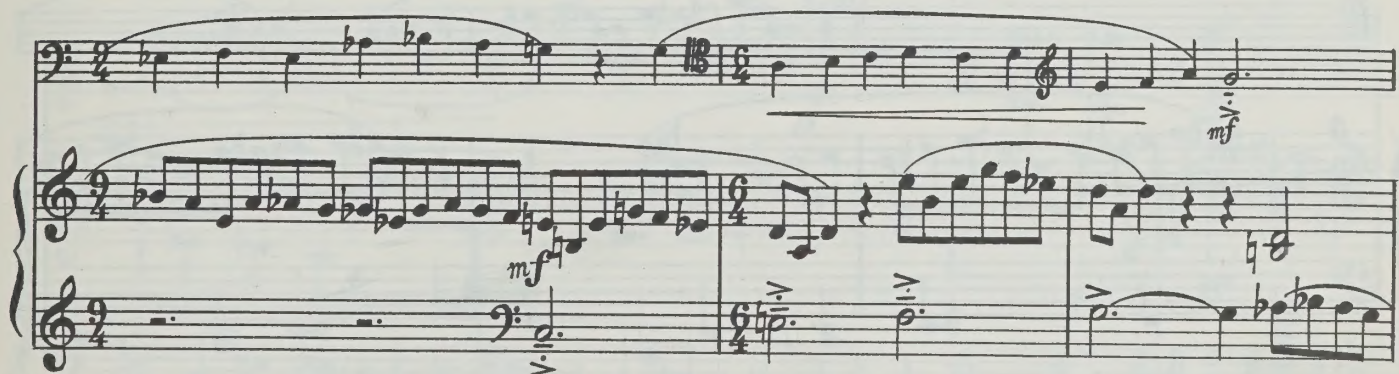
Fourth system of the musical score. The vocal line continues with a 12-measure phrase. The piano accompaniment features a 12-measure phrase, followed by a 4-measure rest, and then continues with a 12-measure phrase. Dynamics include *ppp* (pianississimo) and *pp* (pianissimo). An 8-measure rest is indicated in the piano part.



First system of musical notation. The bass staff begins with a half note G2, followed by a half rest, then a half note F2, and a half rest. The treble staff begins with a half note Bb1, followed by a half rest, then a half note A1, and a half rest. The music continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. Dynamics include *p* (piano) and *pp* (pianissimo).



Second system of musical notation. The bass staff continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The treble staff continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. Dynamics include *p* (piano) and *pp* (pianissimo).



Third system of musical notation. The bass staff begins with a half note G2, followed by a half rest, then a half note F2, and a half rest. The treble staff begins with a half note Bb1, followed by a half rest, then a half note A1, and a half rest. The music continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. Dynamics include *mf* (mezzo-forte).



Fourth system of musical notation. The bass staff begins with a half note G2, followed by a half rest, then a half note F2, and a half rest. The treble staff begins with a half note Bb1, followed by a half rest, then a half note A1, and a half rest. The music continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. Dynamics include *mf* (mezzo-forte).

8

3/4

p

pp

p

cresc.

cresc.

mf

cresc.

mf

cresc.



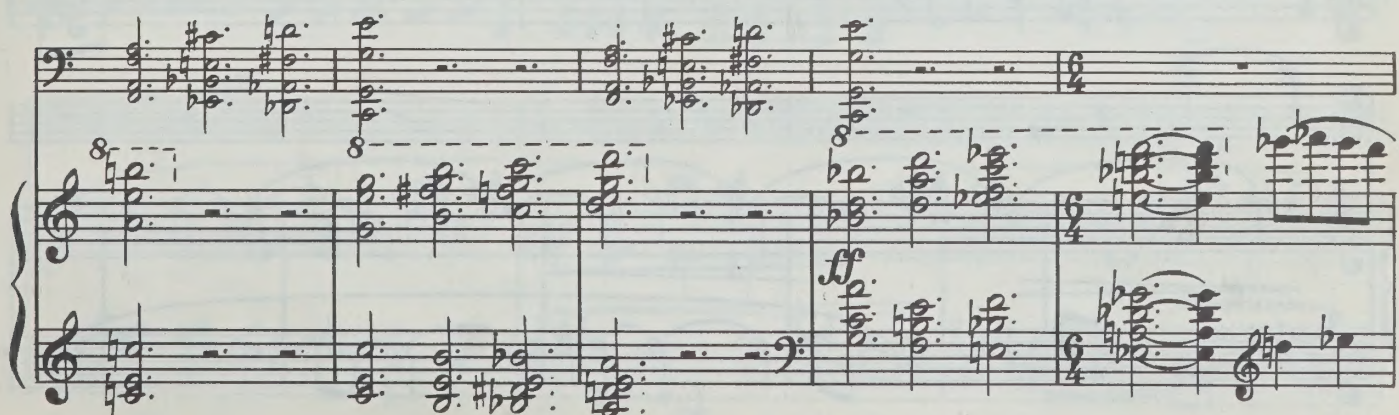
First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in a key with one flat (B-flat) and a 2/4 time signature. The top staff features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The grand staff provides harmonic support with chords and moving lines in both hands.



Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line in the top staff continues with various intervals and slurs. The grand staff accompaniment includes some chords marked with a *V* (Vibrato) symbol.



Third system of musical notation. This system introduces a change in tempo and dynamics. The top staff has a section marked *brett* (broad) and *pizz.* (pizzicato), with a forte (*ff*) dynamic. The grand staff continues with a melodic line in the right hand and a more active bass line. A measure rest of 8 measures is indicated in the right hand.



Fourth system of musical notation. This system continues the piece with a melodic line in the right hand of the grand staff and a supporting bass line. It includes a measure rest of 8 measures in the right hand and a forte (*ff*) dynamic marking.

arco

ff

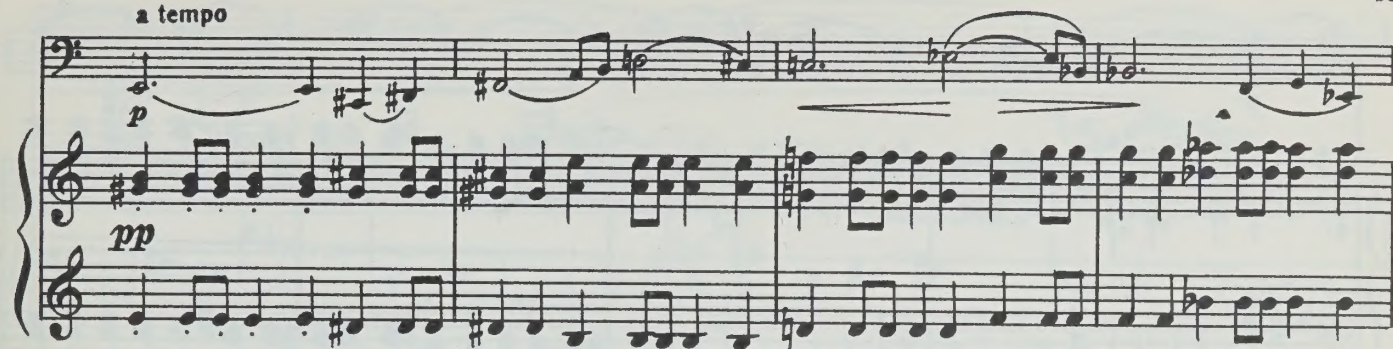
8

pp

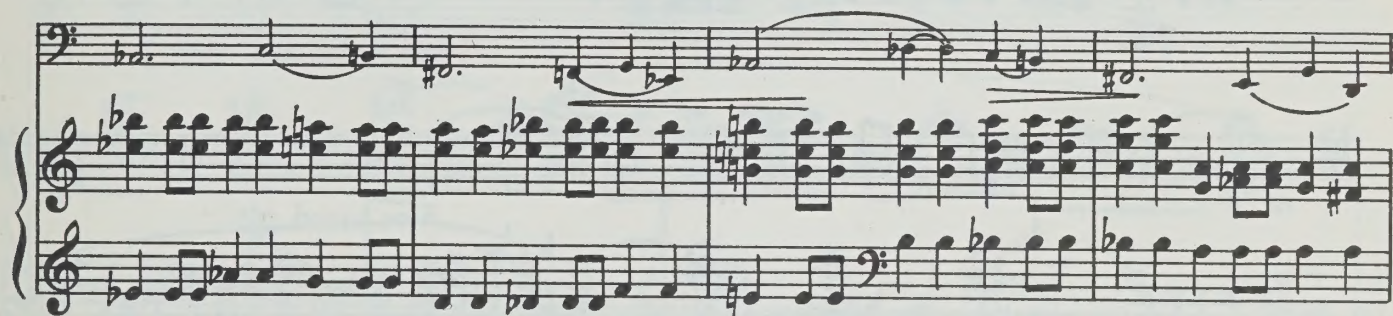
pp

riten.

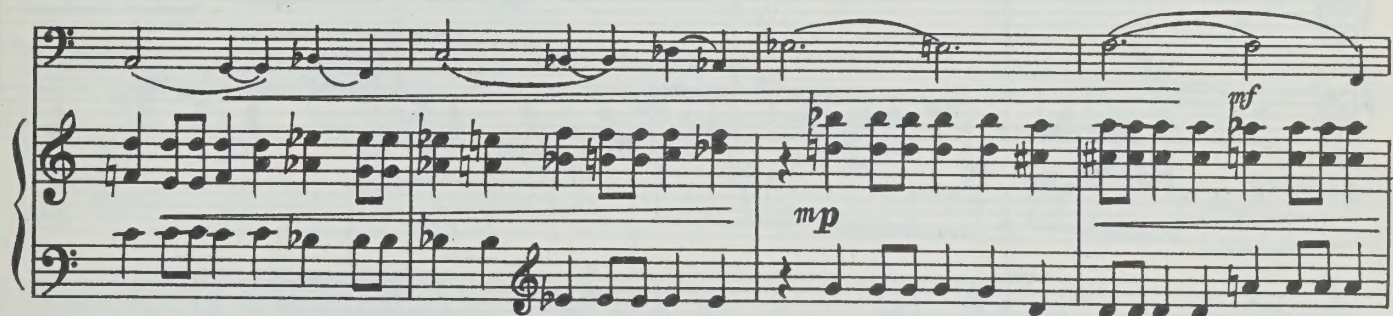
a tempo



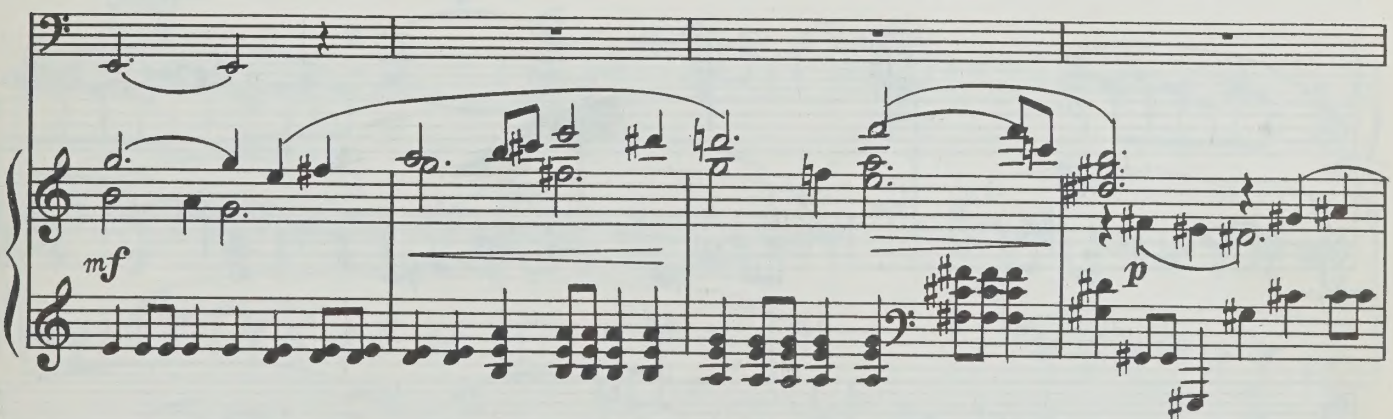
First system of musical notation. The bass staff begins with a piano (*p*) dynamic. The piano accompaniment in the grand staff begins with a pianissimo (*pp*) dynamic. The music is in a key with one sharp (F#) and a 4/4 time signature.



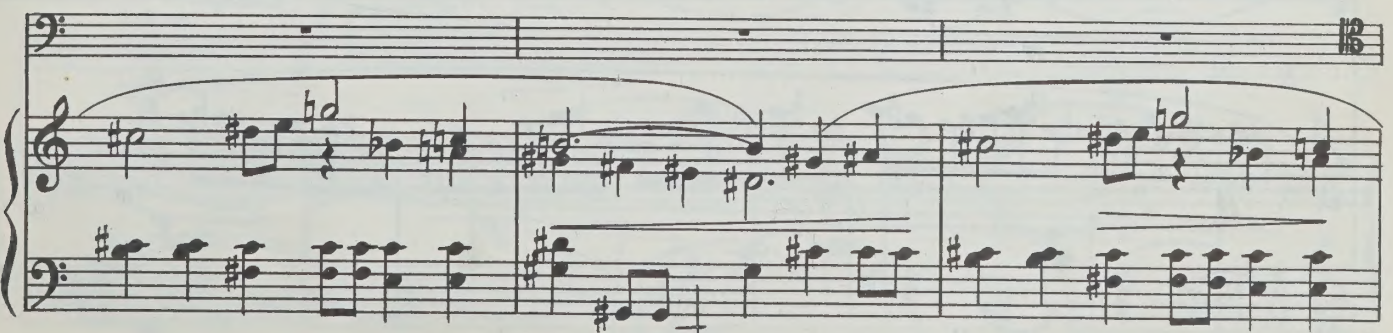
Second system of musical notation. The piano accompaniment continues with a pianissimo (*pp*) dynamic. The bass staff features a melodic line with various accidentals.



Third system of musical notation. The piano accompaniment transitions to a mezzo-piano (*mp*) dynamic. The bass staff continues its melodic development.



Fourth system of musical notation. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The system concludes with a piano (*p*) dynamic marking in the bass staff.



Fifth system of musical notation. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and a repeat sign.

12 *p*

Measures 12 and 13 of a musical score. The top staff is a single melodic line in treble clef. The bottom system consists of two staves (treble and bass clef) for piano accompaniment. The key signature has two sharps (F# and C#). The tempo/mood is marked *p* (piano).

13 *mf*

Measures 13 and 14. The top staff continues the melody. The piano accompaniment in the bottom system features more complex textures with triplets and sixteenth notes. The dynamic is marked *mf* (mezzo-forte).

mf

Measures 14 and 15. The piano accompaniment continues with complex textures. The dynamic is marked *mf* (mezzo-forte).

f

Measures 15 and 16. The piano accompaniment continues with complex textures. The dynamic is marked *f* (forte).

dim. poco a poco

dim. poco a poco

Quiet
Ruhig

p

mf

mf

mp

p

dim. *p*

pp *p*

This system contains the first two systems of the musical score. The first system features a vocal line with a decrescendo (*dim.*) and a piano (*p*) dynamic, and a piano accompaniment with *pp* and *p* dynamics. The second system continues the piano accompaniment with *pp* and *p* dynamics.

pp *ppp*

This system contains the third and fourth systems of the musical score. The third system features a vocal line with a *pp* dynamic and a piano accompaniment with *ppp* dynamics. The fourth system continues the piano accompaniment with *ppp* dynamics.

Tempo I $\text{♩} = 84-88$

ff

This system contains the fifth and sixth systems of the musical score. The fifth system features a vocal line with a *ff* dynamic and a piano accompaniment with *ff* dynamics. The sixth system continues the piano accompaniment with *ff* dynamics.

dim. *mf* *p*

This system contains the seventh and eighth systems of the musical score. The seventh system features a vocal line with a decrescendo (*dim.*) and a piano accompaniment with *mf* and *p* dynamics. The eighth system continues the piano accompaniment with *p* dynamics.

p *pp* *pp*

This system contains the ninth and tenth systems of the musical score. The ninth system features a vocal line with a piano (*p*) dynamic and a piano accompaniment with *pp* dynamics. The tenth system continues the piano accompaniment with *pp* dynamics.

II

Moderately fast $\text{♩} = 96$
 Mäßig schnell

mf scherzando

mf

f

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

mf

arco pizz.

arco pizz.

arco pizz.

arco pizz.

arco p

p

f

dim.

dim.

p

pp

mp

10616

17

pizz. arco 3 pizz. arco 3 pizz. arco 3 pizz. arco 3

mf

p

pizz. arco 3 pizz. arco 3 pizz. arco 3 pizz. arco 3

mf

dim.

arco 3 pizz. arco 3 pizz. arco 3

8

dim.

arco 3 pizz. arco 3 pizz. arco 3

8

arco 3 pizz. arco 3 pizz. arco 3

mf

8

p

mp

8

mf

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *mf* (mezzo-forte) and *f* (forte). There are also markings for *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes many triplets, indicated by a '3' over the notes. The key signature is mostly flat, with some sharp notes. The time signature is 3/4. The piece ends with a double bar line and a repeat sign.

10616

Slow $\text{♩} = 76$
Langsam

The musical score is written for piano and bass. The tempo is marked "Slow" with a quarter note equal to 76 beats per minute, and the word "Langsam" is written below. The key signature has one sharp (F#) and the time signature is 3/8. The score is divided into four systems, each with a bass staff and a grand staff (treble and bass staves).
System 1: The piano part begins with a *p* (piano) dynamic and *espress.* (espressivo) marking. The bass part has a *mf* (mezzo-forte) dynamic. The piano part features a melodic line with eighth and sixteenth notes, while the bass part provides harmonic support with chords and single notes.
System 2: The piano part continues with a melodic line, and the bass part provides harmonic support. The piano part has a *p* dynamic, and the bass part has a *mf* dynamic.
System 3: The piano part features a melodic line with a *p* dynamic, and the bass part has a *mf* dynamic. The piano part has a *pp* (pianissimo) dynamic marking, and the bass part has a *p* dynamic marking. The piano part has a *mp* (mezzo-piano) dynamic marking.
System 4: The piano part features a melodic line with a *p* dynamic, and the bass part has a *mf* dynamic. The piano part has a *pp* dynamic marking, and the bass part has a *f* (forte) dynamic marking. The piano part has a *f* dynamic marking. The piano part has a *f* dynamic marking.

This musical score is for a piano and violin duo. The piano part is written in treble and bass staves, while the violin part is in a single staff. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into five systems. The first system shows the piano playing a complex chordal texture with a bass line, while the violin has a few notes. Dynamics include *f* (forte) for the violin and *p* (piano) and *pp* (pianissimo) for the piano. The second system continues the piano's complex texture, with the violin playing a melodic line. Dynamics include *p*. The third system features a more active violin part with frequent sixteenth-note passages, alternating between *pizz.* (pizzicato) and *arco* (arco) playing. Dynamics include *p*, *pp*, *p*, *mp*, and *mf*. The piano part provides harmonic support with chords and a steady bass line. Dynamics include *p* and *f*. The fourth system shows the violin playing a more melodic line with some slurs, while the piano continues with chords. Dynamics include *mf*, *p*, and *pp*. The fifth system concludes the page with the violin playing a final melodic phrase and the piano providing harmonic support. Dynamics include *mf*, *p*, and *pp*.

f
p
pp
f
p
pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*
p *pp* *p* *mp* *mf*
p *f*
mf *p* *pp*

Tempo I $\text{♩} = 96$

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each containing multiple staves. The top system includes a single staff with a treble clef and a key signature of one sharp (F#), with dynamic markings 'p' and 'mf'. Below this are systems of grand staves (treble and bass clefs) and individual staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical ornaments like trills and slurs. Fingerings are indicated by numbers 1-5. The page is numbered '8' in the top right corner.

This musical score is for a piano and voice piece, page 22. It features five systems of music. The piano part is written for grand staff (treble and bass clefs), and the voice part is written on a single staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part includes octaves (8), triplets (3), and trills (tr). The voice part includes a trill (tr) and a fermata. The dynamics range from *f* (forte) to *pp* (pianissimo). The score is divided into measures by bar lines, and some measures contain repeat signs.

System 1: Piano part starts with *f* and *mf* dynamics. Voice part has a trill (tr) and a fermata. The piano part includes octaves (8) and triplets (3).

System 2: Piano part continues with octaves (8) and triplets (3). Voice part has a trill (tr) and a fermata. The piano part includes octaves (8) and triplets (3). Dynamics include *p* and *pp*.

System 3: Piano part continues with octaves (8) and triplets (3). Voice part has a trill (tr) and a fermata. The piano part includes octaves (8) and triplets (3).

System 4: Piano part continues with octaves (8) and triplets (3). Voice part has a trill (tr) and a fermata. The piano part includes octaves (8) and triplets (3).

System 5: Piano part continues with octaves (8) and triplets (3). Voice part has a trill (tr) and a fermata. The piano part includes octaves (8) and triplets (3). Dynamics include *f* and *pp*.

This page of musical notation consists of five systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a melodic line and a bass staff with a more rhythmic accompaniment. The second system features a treble staff with a complex, fast-moving melodic line and a bass staff with a steady accompaniment. The third system continues the melodic development in the treble and the accompaniment in the bass. The fourth system shows a change in the bass line, with the treble staff providing a more active accompaniment. The fifth system concludes the page with a final melodic phrase in the treble and a sustained accompaniment in the bass. Dynamic markings such as *dim.*, *p*, *pp*, *mp*, and *mf* are used throughout to indicate changes in volume. Numerical markings like 8 and 3 are also present, likely indicating fingerings or specific musical techniques.

dim.

dim.

8

3

8

p

pp

3

8

3

mp

p

mf

3

8

pp

3

III

Passacaglia $\text{♩} = 96$

The musical score is for a piece titled "Passacaglia" in 3/4 time, with a tempo marking of $\text{♩} = 96$. The score is written for a single melodic line in the bass and a piano accompaniment in the right and left hands. The key signature is one flat (B-flat major or D minor). The score is divided into four main sections labeled A, B, C, and D.

Section A: The first system shows the beginning of the piece. The bass line starts with a half note G2, followed by a half note A2, and then a half note Bb2. The piano accompaniment is marked *p* (piano) and consists of a series of chords in the right hand and single notes in the left hand. Section A ends with a repeat sign.

Section B: The second system continues the piece. The bass line features a series of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, 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Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, including grand staves (treble and bass clef joined) and individual staves. The music features complex melodic lines with many trills (marked 'tr'), slurs, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). There are also some chordal textures and arpeggiated figures. The handwriting is in dark ink on aged paper. The page is numbered '2' in the top right corner.

First system of musical notation, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains melodic lines with trills (tr) and slurs. The middle and bottom staves are in bass clef, with the bottom staff featuring a grand staff bracket. They contain accompaniment with trills and slurs.

Second system of musical notation, measures 5-8. The system consists of three staves. The top staff continues the melodic line with trills and slurs. The middle and bottom staves continue the accompaniment. Measure 6 contains a box labeled 'G' above the middle staff. Dynamic markings include *ff* (fortissimo) in measure 6, *p* (piano) in measure 7, and *f* (forte) in measure 8.

Third system of musical notation, measures 9-12. The system consists of three staves. The top staff continues the melodic line. The middle and bottom staves feature a series of chords. Dynamic markings include *p* (piano) in measure 9, *f* (forte) in measure 10, *p* in measure 11, *f* in measure 12, and *p* in measure 13.

Fourth system of musical notation, measures 13-16. The system consists of three staves. The top staff continues the melodic line. The middle and bottom staves feature a series of chords. Dynamic markings include *p* (piano) in measure 13, *f* (forte) in measure 14, *p* in measure 15, *f* in measure 16, *p* in measure 17, *f* in measure 18, and *ff* (fortissimo) in measure 19.

ff

H

First system of a musical score. It features a treble staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is marked with a forte (ff) dynamic. Below the treble staff is a grand staff (treble and bass) with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is marked with a forte (f) dynamic. The system contains two measures of music.

Second system of the musical score, continuing the melody and bass line from the first system. It consists of two measures of music.

ff

I

f

Third system of the musical score. The treble staff continues the melody with a forte (ff) dynamic. The grand staff continues the bass line with a forte (f) dynamic. The system contains two measures of music.

Fourth system of the musical score, continuing the melody and bass line. It consists of two measures of music.

First system of a musical score. It features a single melodic line in the upper staff and a piano accompaniment in the lower staves. The piano part consists of a continuous eighth-note pattern in the left hand and a more complex, syncopated eighth-note pattern in the right hand. A measure rest is present in the upper staff. A box containing the letter 'J' is located above the piano right-hand staff.

Second system of the musical score. It continues the melodic and piano accompaniment from the first system. The piano accompaniment maintains its rhythmic patterns, with some variations in the right-hand part. The melodic line in the upper staff is more active, featuring several eighth and sixteenth notes.

Third system of the musical score. The piano accompaniment continues with its characteristic eighth-note patterns. The melodic line in the upper staff includes a measure rest and then resumes with a series of eighth notes. The piano right hand shows some chromatic movement.

Fourth system of the musical score. The piano accompaniment continues. The melodic line in the upper staff features a measure rest followed by a trill (tr) and then a half note. A box containing the letter 'k' is located above the piano left-hand staff, which plays a triplet of eighth notes. The piano right hand continues with its eighth-note pattern.

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of one flat (B-flat). It features several trills marked with 'tr' and a B-flat. The piano accompaniment consists of two staves (treble and bass) with a key signature of one flat. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

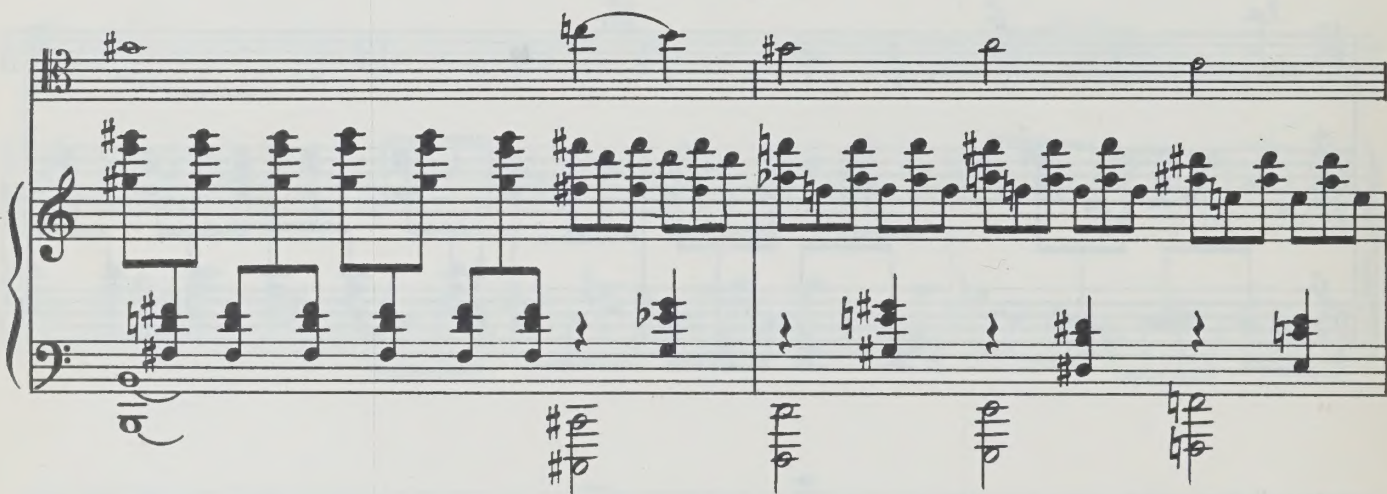
Second system of musical notation. The top staff continues the single melodic line with trills and a B-flat. The piano accompaniment continues with eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a double bar line.

Third system of musical notation. The top staff features a single melodic line with a key signature change to two sharps (F# and C#). It includes a forte (*ff*) dynamic marking and a 'L' (left hand) marking. The piano accompaniment features a complex eighth-note pattern in both hands, with a forte (*ff*) dynamic marking. Octave lines (8) are indicated for both hands.

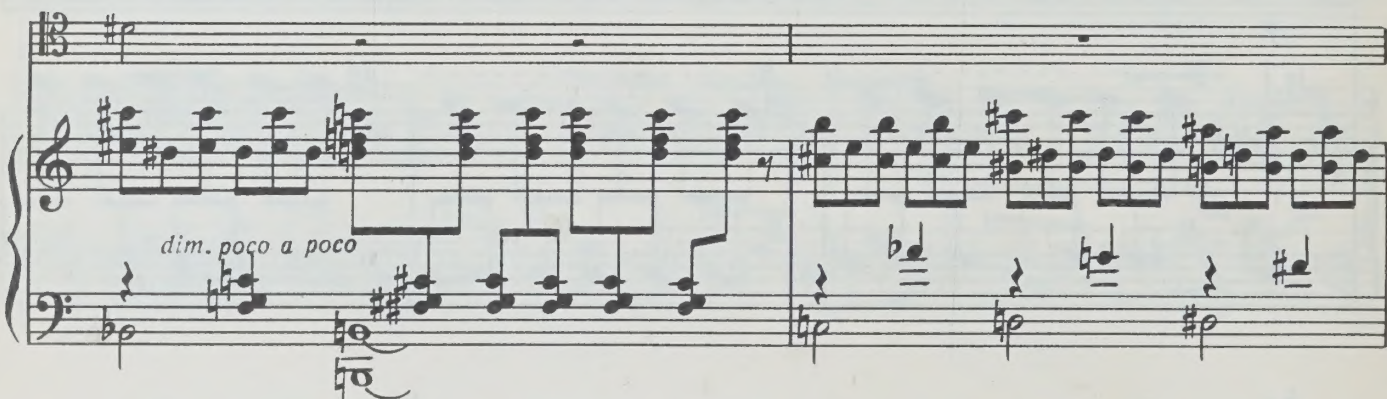
Fourth system of musical notation. The top staff continues the single melodic line with a key signature of two sharps and a forte (*ff*) dynamic marking. The piano accompaniment continues with a complex eighth-note pattern in both hands, with a forte (*ff*) dynamic marking. Octave lines (8) are indicated for both hands.



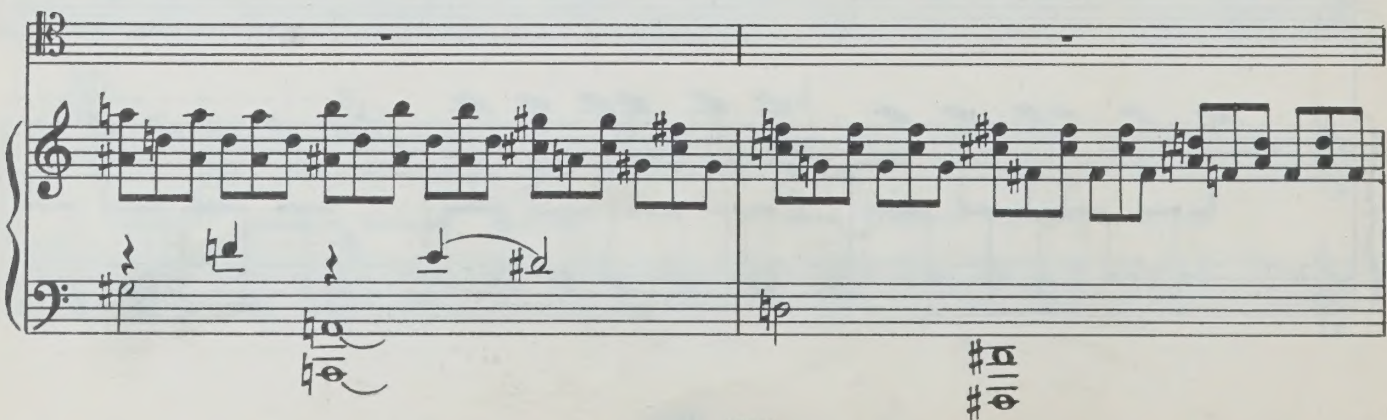
First system of musical notation. The top staff is a single line with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The system includes dynamic markings *p* and *fff*, and a box containing the letter *M*.



Second system of musical notation. The top staff is a single line with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The middle staff is a grand staff with a key signature of one sharp and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The system includes dynamic markings *p* and *fff*, and a box containing the letter *M*.



Third system of musical notation. The top staff is a single line with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The middle staff is a grand staff with a key signature of one sharp and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The system includes dynamic markings *p* and *fff*, and a box containing the letter *M*.



Fourth system of musical notation. The top staff is a single line with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The middle staff is a grand staff with a key signature of one sharp and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature. It contains a half note F#4, a whole rest, and a half note F#4. The system includes dynamic markings *p* and *fff*, and a box containing the letter *M*.

Quiet
Ruhig

31

p espress.

N

pp

p espr.

P

pp

This page of musical notation consists of four systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical elements such as chords, triplets, and dynamic markings.

- System 1:** The first system features a grand staff with a complex chordal texture in the upper register and a bass line with triplets. The second staff has a melodic line with triplets and a bass line with a triplet.
- System 2:** The second system includes a grand staff with a melodic line in the upper register and a bass line with a triplet. The third staff has a melodic line with a triplet and a bass line with a triplet. Dynamic markings *p* and *mp* are present.
- System 3:** The third system features a grand staff with a melodic line in the upper register and a bass line with a triplet. The fourth staff has a melodic line with a triplet and a bass line with a triplet. Dynamic markings *p* and *mp* are present. A box labeled **R** is located above the fourth staff.
- System 4:** The fourth system includes a grand staff with a melodic line in the upper register and a bass line with a triplet. The fifth staff has a melodic line with a triplet and a bass line with a triplet. Dynamic markings *pizz.* and *pp* are present. A box labeled **R** is located above the fifth staff.

ff

S

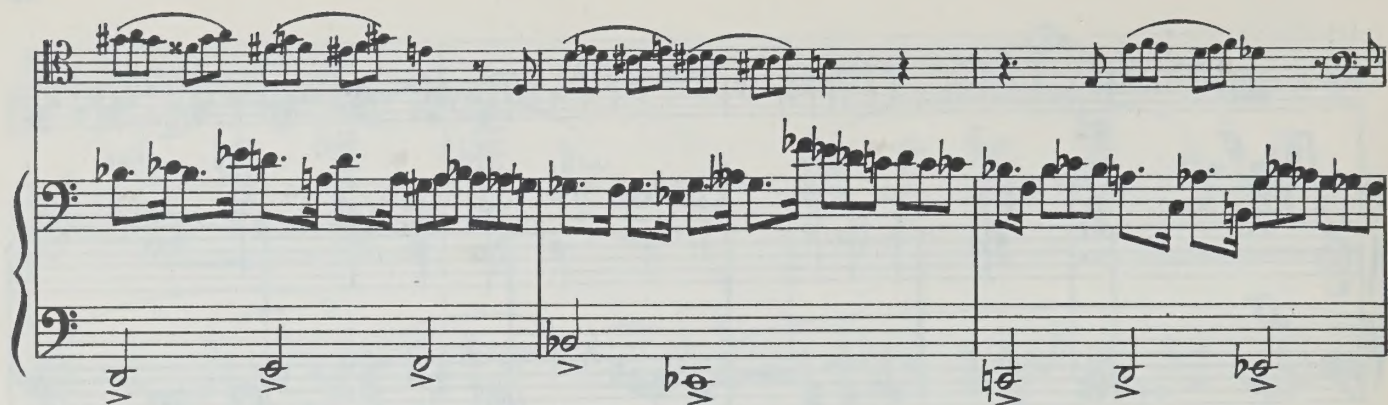
ff

T

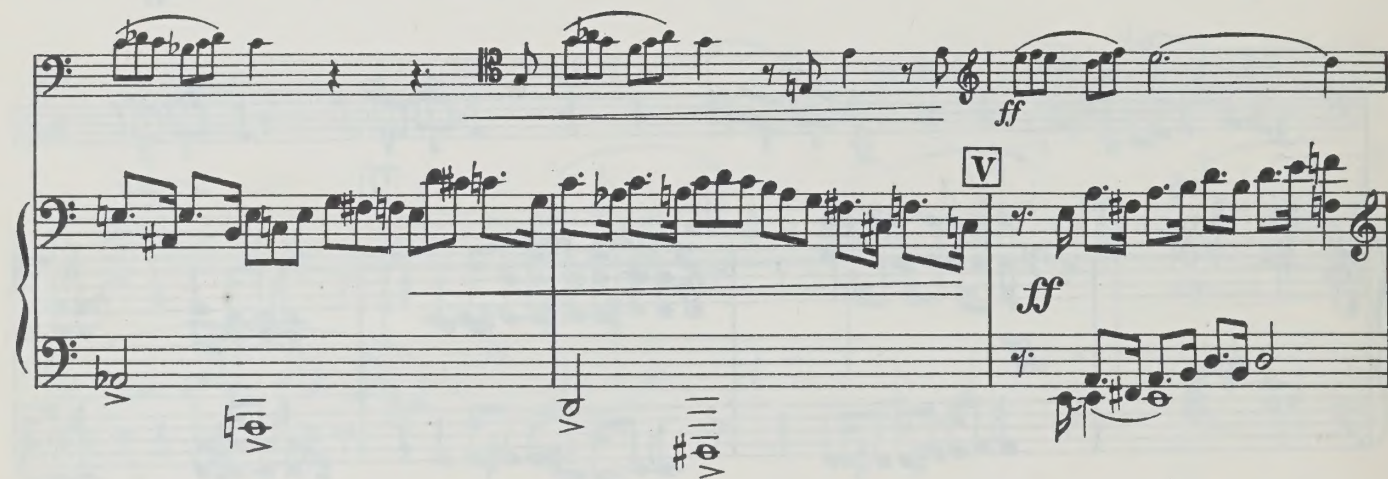
f

U legato

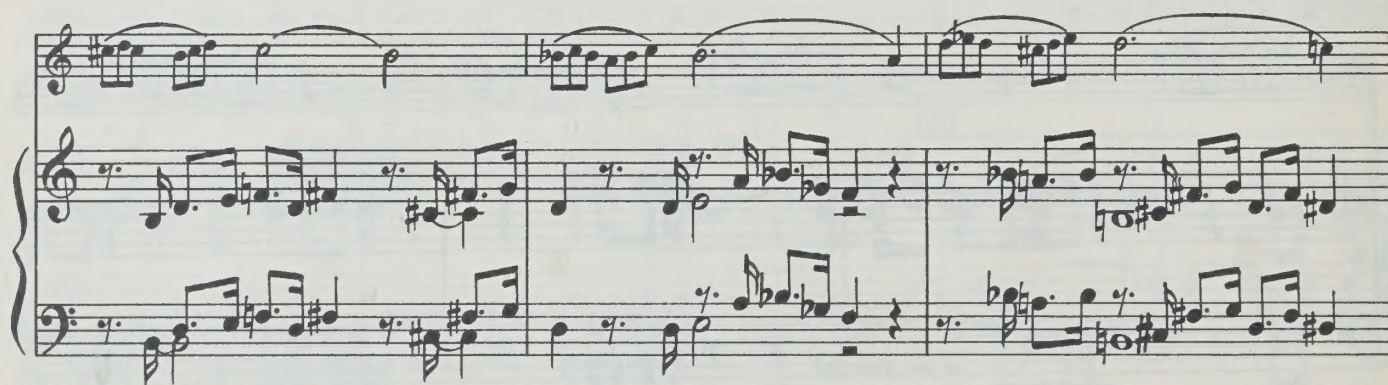
f



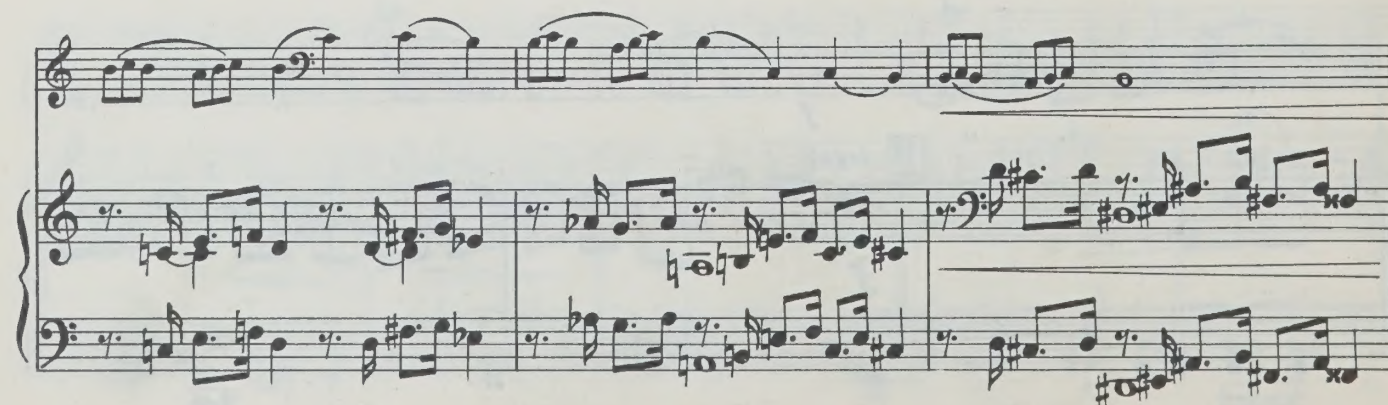
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is in bass clef and contains a more complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff is in bass clef and contains a simple harmonic line with whole and half notes, some marked with accents.



The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the complex melodic line with many beamed notes. The bottom staff continues the harmonic line. A dynamic marking of *ff* (fortissimo) appears in the middle of the system. A box containing the letter 'V' is placed above the middle staff towards the end of the system.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the complex melodic line. The bottom staff continues the harmonic line. The notation is consistent with the previous systems.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the complex melodic line. The bottom staff continues the harmonic line. The notation is consistent with the previous systems.

p *cresc. molto*

W *p* *cresc. molto*

8

8

X *ff* *ff*

8

8

First system of the musical score. It features a treble and bass staff with a grand staff. The key signature is one sharp (F#). The melody in the treble staff is composed of eighth and sixteenth notes. The piano accompaniment in the bass staff consists of chords and single notes. A first ending bracket is present in the treble staff.

Second system of the musical score. It begins with the instruction "riten." (ritardando) and "Fugato a tempo". The tempo changes to 5/4. The melody in the treble staff includes a forte "f" dynamic. The piano accompaniment in the bass staff also features a forte "f" dynamic. A first ending bracket is present in the treble staff.

Third system of the musical score. It continues the 5/4 tempo. The melody in the treble staff includes a first ending bracket labeled "Y". The piano accompaniment in the bass staff features a forte "f" dynamic.

Fourth system of the musical score. It continues the 5/4 tempo. The melody in the treble staff includes a forte "f" dynamic. The piano accompaniment in the bass staff also features a forte "f" dynamic.

First system of musical notation. The top staff is in 13/8 time and contains a melodic line with many accidentals. The piano accompaniment consists of two staves. The right hand has a series of chords and moving lines, while the left hand has a more static accompaniment. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of musical notation. The top staff continues the melodic line. The piano accompaniment features a *mf* (mezzo-forte) marking in the right hand and a *p* (piano) marking in the left hand. A boxed letter 'Z' is placed above the right hand staff. The system concludes with a repeat sign and a *mf* marking in the right hand.

Third system of musical notation. The top staff begins with a *mf* marking. The piano accompaniment shows a *cresc.* (crescendo) marking in the right hand. The system ends with a repeat sign.

Fourth system of musical notation. The top staff features a *mf* marking. The piano accompaniment includes a *f* (forte) marking in the right hand and a *p* (piano) marking in the left hand. A boxed letter 'Aa' is placed above the right hand staff. The system concludes with a repeat sign.

First system of a musical score. It features a treble staff with a melodic line and a grand staff (treble and bass) with a harmonic accompaniment. The key signature has one flat (B-flat). The first measure of the treble staff has a flat sign above it. The grand staff begins with a bass line. The system concludes with a measure marked *mf* and *cresc.* in the treble staff, and a corresponding bass line.

Second system of the musical score. The treble staff continues the melodic line, marked *f* at the end. The grand staff continues the harmonic accompaniment. A box containing the key signature change **Bb** is placed above the treble staff. The system ends with a measure marked *f* in the grand staff.

Third system of the musical score. The treble staff continues the melodic line. The grand staff continues the harmonic accompaniment. The system ends with a measure marked *f* in the grand staff.

Fourth system of the musical score. The treble staff continues the melodic line, marked *cresc.* at the beginning. The grand staff continues the harmonic accompaniment, also marked *cresc.* at the beginning. The system ends with a measure marked *f* in the grand staff.

ff

Cc

ff

fff

Dd

fff

pizz.

8

ПАУЛЬ ХИНДЕМИТ

С О Н А Т А

для виолончели и фортепиано

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'Cello

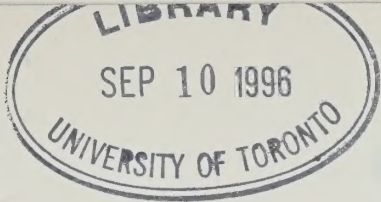
Violoncello

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СОНАТА
(1948)

I

Н. ХИНДЕМИТ
(1895—1963)



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Pastorale $\text{♩} = 84-88$

p, *mf*, *f*, *cresc.*, *III p*, *I*, *II*, *II*

Violoncello

This page of musical notation is for a piece in 13/4 time. It features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and various rests. The notation is spread across ten systems, each with a grand staff (treble and bass clefs). Dynamic markings include *mf*, *pp*, *p*, and *cresc.*. There are also performance instructions like *(II)* and *II I*. The key signature has one flat (B-flat). The piece concludes with a final measure marked with a double bar line and a repeat sign.

Violoncello

3

Violoncello musical score page 3. The page contains ten staves of music, primarily in bass clef. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). Dynamics include *mf*, *cresc.*, *f*, *ff*, *pp*, and *mf*. Performance instructions include *pizz.*, *breit*, *arco*, *riten.*, and *a tempo*. A Roman numeral *IV* is used to indicate a section change. The page is numbered 10316 at the bottom.

10616

Violoncello

II

5

Moderately fast $\text{♩} = 96$

Mäßig schnell

mf scherzando

f (I)

pizz. *arco* *pizz.*

arco *pizz.* *arco* *pizz.*

arco *pizz.*

f

pizz. *arco*

p

f

dim. *p*

pizz. *arco* *pizz.*

mf *pizz.* *arco*

f *pizz.* *arco*

dim. *pizz.* *arco*

p

Violoncello

arco

mf

p

III

IV

p II

p

mp

f

mf

p

Slow ♩=76
Langsam

p espress.

p espress.

mf

II

f

Violoncello

Violoncello musical score page 7. The score is written in bass clef with a key signature of one sharp (F#). It features various musical notations including dynamics, articulations, and fingerings.

First System: The first staff begins with a dynamic of *p* and includes a *pizz.* (pizzicato) section marked *pp*. The second staff continues with *arco* (arco) and *pizz.* sections, with dynamics ranging from *mp* to *mf*. The system is divided into two parts, (I) and II.

Tempo I $\text{♩} = 96$

Second System: The third staff starts with a dynamic of *p* and includes a *mf* section. The fourth staff continues with a *f* (forte) section. The fifth staff includes a *p* (piano) section and a *dim.* (diminuendo) section. The sixth staff includes a *f* (forte) section and a *dim.* (diminuendo) section. The seventh staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The eighth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The ninth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The tenth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section.

Third System: The eleventh staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The twelfth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The thirteenth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The fourteenth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The fifteenth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The sixteenth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The seventeenth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The eighteenth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The nineteenth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section. The twentieth staff includes a *p* (piano) section and a *mf* (mezzo-forte) section.

Passacaglia $\text{♩} = 96$

III

p

A 7 B 7 C 4

cresc.

D *ff* II

E

I

F *ff*

G *ff* (II)

Violoncello

This page contains ten staves of music for the Violoncello. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Trills are marked with 'tr'. The score is divided into sections labeled with letters in boxes: V, H, I, J, K, L, M, N, and O. Dynamic markings include *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, and *ff*. A section marked 'N' is labeled 'Quiet Ruhig' and 'p espress.'. The key signature is one flat (B-flat). The time signature is 3/4. The music is written in a single system with ten staves. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. The eighth staff begins with a bass clef and a key signature of one flat. The ninth staff begins with a treble clef and a key signature of one flat. The tenth staff begins with a bass clef and a key signature of one flat.

Violoncello

Violoncello musical score for measures 10-20. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked "Tempo I".

Measures 10-12: Measure 10 starts with a box labeled **P** and a 4-measure rest. Measure 11 has a slur over a quarter note B-flat, a quarter note A, and a quarter note G. Measure 12 has a slur over a quarter note F, a quarter note E, and a quarter note D. Measure 13 has a box labeled **Q** and a 4-measure rest. Measure 14 has a slur over a quarter note C, a quarter note B, and a quarter note A. Measure 15 has a slur over a quarter note G, a quarter note F, and a quarter note E. Measure 16 has a slur over a quarter note D, a quarter note C, and a quarter note B. Measure 17 has a slur over a quarter note A, a quarter note G, and a quarter note F. Measure 18 has a slur over a quarter note E, a quarter note D, and a quarter note C. Measure 19 has a slur over a quarter note B, a quarter note A, and a quarter note G. Measure 20 has a slur over a quarter note F, a quarter note E, and a quarter note D. Dynamics include *p*, *mp*, *pizz.*, and *pp*. A *rit.* marking is present in measure 18.

Measures 21-23: Measure 21 starts with a box labeled **S** and a 4-measure rest. Measure 22 has a slur over a quarter note B-flat, a quarter note A, and a quarter note G. Measure 23 has a slur over a quarter note F, a quarter note E, and a quarter note D. Measure 24 has a slur over a quarter note C, a quarter note B, and a quarter note A. Measure 25 has a slur over a quarter note G, a quarter note F, and a quarter note E. Measure 26 has a slur over a quarter note D, a quarter note C, and a quarter note B. Measure 27 has a slur over a quarter note A, a quarter note G, and a quarter note F. Measure 28 has a slur over a quarter note E, a quarter note D, and a quarter note C. Measure 29 has a slur over a quarter note B, a quarter note A, and a quarter note G. Measure 30 has a slur over a quarter note F, a quarter note E, and a quarter note D. Dynamics include *ff*. A *arco* marking is present in measure 21.

Measures 31-33: Measure 31 starts with a box labeled **T** and a 4-measure rest. Measure 32 has a slur over a quarter note B-flat, a quarter note A, and a quarter note G. Measure 33 has a slur over a quarter note F, a quarter note E, and a quarter note D. Measure 34 has a slur over a quarter note C, a quarter note B, and a quarter note A. Measure 35 has a slur over a quarter note G, a quarter note F, and a quarter note E. Measure 36 has a slur over a quarter note D, a quarter note C, and a quarter note B. Measure 37 has a slur over a quarter note A, a quarter note G, and a quarter note F. Measure 38 has a slur over a quarter note E, a quarter note D, and a quarter note C. Measure 39 has a slur over a quarter note B, a quarter note A, and a quarter note G. Measure 40 has a slur over a quarter note F, a quarter note E, and a quarter note D. Dynamics include *ff*. A *I* marking is present in measure 34.

Measures 41-43: Measure 41 starts with a box labeled **U** and a 4-measure rest. Measure 42 has a slur over a quarter note B-flat, a quarter note A, and a quarter note G. Measure 43 has a slur over a quarter note F, a quarter note E, and a quarter note D. Measure 44 has a slur over a quarter note C, a quarter note B, and a quarter note A. Measure 45 has a slur over a quarter note G, a quarter note F, and a quarter note E. Measure 46 has a slur over a quarter note D, a quarter note C, and a quarter note B. Measure 47 has a slur over a quarter note A, a quarter note G, and a quarter note F. Measure 48 has a slur over a quarter note E, a quarter note D, and a quarter note C. Measure 49 has a slur over a quarter note B, a quarter note A, and a quarter note G. Measure 50 has a slur over a quarter note F, a quarter note E, and a quarter note D. Dynamics include *f*.

Measures 51-53: Measure 51 starts with a box labeled **V** and a 4-measure rest. Measure 52 has a slur over a quarter note B-flat, a quarter note A, and a quarter note G. Measure 53 has a slur over a quarter note F, a quarter note E, and a quarter note D. Measure 54 has a slur over a quarter note C, a quarter note B, and a quarter note A. Measure 55 has a slur over a quarter note G, a quarter note F, and a quarter note E. Measure 56 has a slur over a quarter note D, a quarter note C, and a quarter note B. Measure 57 has a slur over a quarter note A, a quarter note G, and a quarter note F. Measure 58 has a slur over a quarter note E, a quarter note D, and a quarter note C. Measure 59 has a slur over a quarter note B, a quarter note A, and a quarter note G. Measure 60 has a slur over a quarter note F, a quarter note E, and a quarter note D. Dynamics include *ff*.

Violoncello

Violoncello musical score page 11. The score is written for a cello and consists of 11 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamic markings include *p*, *fff*, *riten.*, *f*, and *cresc. molto*. The score is divided into sections marked with letters W, X, Y, and Roman numerals I, II, III. The section marked 'Fugato a tempo' begins on the 8th staff. The score concludes with a final measure on the 11th staff.

W

p

II

cresc. molto

X

fff

riten.

Fugato
a tempo

f

III

II

I

(I)

Y

f

f

Violoncello

Violoncello musical score page 12, featuring various musical notations, dynamics, and fingerings.

The score is written for Cello (Violoncello) and includes the following sections and markings:

- Section Z:** First staff, starting with *mf* and a box labeled **Z**. Includes a (II) marking.
- Section Aa:** Second staff, starting with *mf* and a box labeled **Aa**. Includes a 4/4 time signature and a *f* dynamic.
- Section Bb:** Third staff, starting with *f* and a box labeled **Bb**. Includes a 4/4 time signature.
- Section Cc:** Fourth staff, starting with *cresc.* and a box labeled **Cc**. Includes a *ff* dynamic.
- Section Dd:** Fifth staff, starting with *fff* and a box labeled **Dd**. Includes a 4/4 time signature.
- Section Ee:** Sixth staff, starting with *pizz.* (pizzicato).

The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 0). Dynamics include *mf*, *f*, *cresc.*, *ff*, and *fff*.

